11: Haguenauer--43 [2] T-3 (no date) 1929 Formosan Aborigines
116, 533 Atayal

The Tayal men are like us in feeling that they have to laugh and sing. They sing while they are working, and you cannot walk through the mountains without hearing the voices of women in the fields, or of little boys who are gathering reeds in the mountains. Their songs are always improvisations. I discovered that after I had made several unfortunate attempts to transcribe them. It was impossible to make one of the savages repeat the same thing. He improvises on very simple subjects, such as a hunting incident, or a dinner that he is planning to attend. There are no poetic themes.

14: Tamai--96 [21] J-2 (1896) 1896 Formosan Aborigines
116, 533, 535 Chin-hoan

The Tschinwans are very fond of singing and dancing.

14: Tamai--97 [10] J-2 (1896) 1896 Formosan Aborigines
116, 609, 562, 533 Chin-hoan

[MC: Mr. Kurosaki, a newspaper correspondent writes about his visit to the village of Togasha.] Although the women appeared to be afraid of us when we first arrived, they soon lost their shyness and were very friendly. When we were warming ourselves by the fire, for example, our hostess came in and played for us on a small, short flute; she played very well. Four young girls also came to us.

19: Guérin and Bernard--559 [4] G-3 (ca. 1866) 1868 Formosan Aborigines
116, 533, 534

The savage women like to sing, and in some tribes they play as well. The instrument is a bamboo segment which is a decimetre long; two copper tongue-like strips are fastened to one of the extremities, and a thread is slipped through each end. When you want to play this instrument, you place its convex side between the lips; your hands pull the two threads and this gives the instrument a movement of traction and rotation, while the tongue keeps pressing the metallic valves. In some of the tribes the women and girls accompany their recitative chant with an obscene motion of their hips, and they do this in the most innocent manner imaginable.

22: Wiedfeldt--19 F-5 (1913) 1914 Formosan Aborigines
116, 593, 462, 512, 533 Atayal

From the economic point of view, Atayal life is based on the cooperation of man and woman in the family. Estimated exactly, the feminine contribution is greater and more essential, as is shown by the moving lament of an Atayal widower:

No woman weaves me garments,
None brings me yams,
None brings me wood,
None brings water,
None plants the fields,
None prepares the meal
For me, starving,
None cleans my hut,
None helps me.

The activities listed here, together with the usual interruptions, keep a woman busy for almost the whole day. Without interruptions, they would take up about a third of a day. A man is busy only at intervals, and is mainly concerned with building the hut and clearing the land, and he scarcely does a twentieth or a thirtieth part of what he is capable of doing.

22: Wiedfeldt--20 F-5 (1913) 1914 Formosan Aborigines
554, 533, 721 Atayal

The young man tries to win the favor of his girl by distinguishing himself in the skull hunt, as is shown by the Atayal love songs translated by Florenz.

22: Wiedfeldt--34 [2] F-5 (1913) 1914 Formosan Aborigines
116, 533, 461 Atayal

Neither men nor women sing at their work. They only sing when they are sitting in the bush, and they do so to the accompaniment of their instruments which resemble jew's harps, or they sing when they dance after partaking of the millet wine. Even when men are working together, as for example in the hunt, or when they are fishing, or making bridges, there are neither songs nor rythmical cries, nor shouts of encouragement to be heard, which is a thing that astonishes the Chinese and Japanese. Since this is so, there is no basis for the assumption that among the Atayals work originated from the rhythmical games.

34: Del Re--37 U-4 (no date) No Date Formosan Aborigines
116, 533, 535 Yami

"The above necessarily brief account may serve, to give a general idea of the characteristics of Yami island life in which story-telling, singing and dancing play a very important part. As frequent among primitive tribes, these songs or chants are of the 'carol' type and are accompanied by rythmic movements of various kinds, stamping of feet, clapping of hands etc. The dances do not appear to have a set air which sometimes changes in the middle of the dance. The songs are not specially composed for the purpose and are frequently chosen from among those improvised and sung by men on special occasions--love songs, songs about flying-fish, travel or harvest, which reflect the life, customs and beliefs of the community. In general girls alone take part in the dances which last each for only a few minutes, some being danced in a circle, some in single rows or in two rows facing one another."

37: Steere--306-307 S-3 (1873-74?) 1875 Formosan Aborigines
116, 157, 771, 533 Sek-hoan

"The ancient worship of the Lek-whan, like that of the Pepo-whan of the South, seems to have consisted of certain idolations, dances and songs, and the worshiping of a boar's or deer's skull. They differ materially from the Chinese in a natural love and taste for music. They have fitted several of their wild idolation tunes to Christian hymns, which they sing with great spirit. They learn European music readily, but seem to prefer their own. They are [307] naturally honest and hospitable, and we had great trouble in getting them to take pay for the articles of food we bought of them."

37: Steere--310-311 S-3 (1873-74?) 1875 Formosan Aborigines
116, 249, 276, 533 Chin-hoan

"The Tsui-whan raise their own tobacco, and all smoke, even little girls of six and eight years of age. They are great lovers of music, and those who were at work, harvesting and carrying home rice for their Chinese masters, were continually droning a musical but monotonous refrain. I was [311] several times awakened, while stopping in their village by their wild mountain songs, which they sang while at their feasts."

37: Steere--314 S-3 (1873-74?) 1875 Formosan Aborigines-1-2
116, 583, 241, 533, 784, 609 Chin-hoan

"The Kale-whan, in times of scarcity, frequently sell their daughters to the Chinese and Pepo-whans, who take them as supplementary wives and make them useful as interpreters in thus bartering with the savages. While we were among the Kale-whan the chief offered to sell us three girls of the tribe at twenty dollars each, or its equivalent, in barter on fee simple. The poor girls were dressed up in all the finery the tribe possessed, one of them having a beautiful stem of wild red lilies in her hair, and were kept singing nearly all night before our door. They are a very musical people, and at night a large number collected in the house of the chief and the women would sing a monotonous but musical chant apparently as long as they could hold their breath, and then the men would answer in the same strain, winding up every time with a loud inspiration. We went among them during their seed time, and there seemed to be some taboo connected with it that forbade them entering their houses, and we found them all sitting around outside with closed doors, or at least with the slabs of slate that served for doors in their places. About midnight the taboo passed off enough so that they entered their houses, but there was still something that forbade them trading with us or assisting us, they even refusing at first to give us fire. Whenever one of the tribe, led by the display of cloth, scissors, etc., that we had with us, was tempted to trade us a pipe or an ornamented knife-scabbard, some one would pronounce the fatal word parici, and the trade was immediately dropped. There were

some rare plants and land shells in the ravines which I wished to collect, but the savages seemed to think that it would bring some great evil upon them if they allowed me to take away any thing, and they almost compelled me by force to desist, pulling me by the arms and shouting parici in my ears. We were told that this taboo would pass off within four or five days, but we had no time to wait and so did not see them in their usual state."